

Book Reviews

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Bibliographic Control of Music, 1897–2000. By Richard P. Smiraglia; compiled and edited with J. Bradford Young. Lanham, Md.: Scarecrow Press and Music Library Association, 2006. 146 p. \$40 cloth (ISBN 978-0-8108-5133-7/0-8108-5133-4). Music Library Association Index and Bibliography Series, no. 32.

Richard P. Smiraglia, professor of knowledge organization and research methods at the Palmer School of Library and Information Science at Long Island University, has taken to heart George Santayana's too-often-quoted aphorism about those who cannot remember the past being condemned to repeat it. In compiling his bibliography, *Bibliographic Control of Music, 1897–2000*, Smiraglia has filled a surprising gap in the literature of music librarianship. In the process, he has brought back to contemporary consciousness both the practical experience and the theoretical scholarship of a century of music librarians. It could not be more timely, as the profession struggles to create a principle-based set of metadata standards in Resource Description and Access (RDA).

Being the scholar that he is, however, Smiraglia has transformed his relatively simple bibliography into an extended teachable moment about the evolution of music cataloging, the major concerns of the profession, and the structure of its discourse community. His introductory "From James Duff Brown (1897) to Arsen Ralph Papakhian (2000): An Essay on the Literature of the Bibliographic Control of Music" (5–30) deserves to be read widely among practicing music catalogers. It is a happy case of the bibliographer being "led out of routine facts into scholarship itself," as D. W. Krummel put it.¹

At the center of Smiraglia's book is the chronological listing of a century plus of publications, some 880 citations of both monographic and periodical literature. It is followed by four indexes for title, author, keyword, and journal title. To my knowledge, there has been no comparable full-length bibliography devoted to the bibliographic control of music. This volume had its genesis in the research Smiraglia began in 1983 for his seminal *Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries* and gestated for over two decades.²

In his introduction, Smiraglia admits that "the coverage, although comprehensive, is not exhaustive, particularly of foreign publications" (1). He lists the print and online sources consulted (2–3) and notes that "unpublished research papers directly relevant to the bibliographic control of music were added as they became known" (1–2).

One could quibble about certain works that have been overlooked. For instance, although Nancy B. Olson's 1981 *Cataloging of Audiovisual Materials: A Manual Based on AACR2* is cited, her later *Cataloger's Guide to MARC Coding and Tagging for Audiovisual Material* is missing in action.³ Deborah A. Fritz's *Cataloging with AACR2 and USMARC for Books, Computer Files, Serials, Sound Recordings, Video Recordings* has also been omitted.⁴

The most unfortunate oversight, though, is that there is but a single reference to the Music OCLC Users Group's (MOUG) *MOUG Newsletter*. (In the interest of full disclosure, I admit to being the OCLC Online Computer Library Center Liaison to MOUG since 1989 and a frequent contributor to said publication.) The omission is particularly ironic, considering that Smiraglia himself has served as both treasurer (1980–82) and chair (1982–84) of MOUG. It should also be said that the omission is understandable, considering that the *MOUG Newsletter* is not regularly indexed in any of the standard sources. But since the *MOUG Newsletter* began publication in 1977, it has grown in importance as a source of information about music cataloging for a wide range of catalogers. A quick look at just a few issues yields substantive articles comparing music cataloging to book cataloging, evaluating sound recording cataloging quality in OCLC's WorldCat, and reporting on the joint Library of Congress/OCLC music uniform title project.⁵ Any one of these is of more import than the one *MOUG Newsletter* citation that does appear in the bibliography.⁶

Given Smiraglia's own declaration of the primacy of the book review as a means of communication in the music cataloging community (25–26), it is also surprising that he has not given better access to the over 140 reviews cited. Reviews are indexed by their authors, but not by the author or the title of the book being reviewed, either or both of which would have been helpful.

These are, however, merely minor shortcomings in an otherwise solid and valuable contribution to the literature of music librarianship, one that fulfills the wider goal of the chronological bibliography, "that of suggesting the development of the field itself."⁷—Jay Weitz, (jay_weitz@oclc.org), OCLC Online Computer Library Center, Dublin, Ohio.

References

1. D. W. Krummel, *Bibliographies: Their Aims and Methods* (London; New York: Mansell, 1984), 10.
2. Richard P. Smiraglia, *Music Cataloging: The Bibliographic Control of Printed and Recorded Music in Libraries* (Englewood, Colo.: Libraries Unlimited, 1989).

3. Nancy B. Olson, *Cataloging of Audiovisual Materials: A Manual Based on AACR2* (Mankato, Minn.: Minnesota Scholarly Press, 1981); Nancy B. Olson, *A Cataloger's Guide to MARC Coding and Tagging for Audiovisual Material* (DeKalb, Ill.: Minnesota Scholarly Press, 1993).
4. Deborah A. Fritz, *Cataloging with AACR2 and USMARC for Books, Computer Files, Serials, Sound Recordings, Video Recordings* (Chicago: American Library Association, 1998).
5. Jean Harden, "How is Music Cataloging Different from Book Cataloging," *MOUG Newsletter* no. 74 (Nov. 1999): 6–10; Wendy Sistrunk, "Quality of LP Sound Recording Cataloging in OCLC: A Working Paper," *MOUG Newsletter* no. 73 (Aug. 1999): 10–14; Rebecca Dean, Deta S. Davis, and Susan K. Westberg, "Authority Control in Sonata Form: OCLC/LC Uniform Title Correction," *MOUG Newsletter* no. 67 (Aug. 1997): 19–29.
6. Jay Weitz, "More News From OCLC," *MOUG Newsletter* no. 34 (Jan. 1988): 5–6.
7. Krummel, *Bibliographies*, 90.

Preparing for the Worst, Planning for the Best: Protecting Our Cultural Heritage from Disaster. Eds. Johanna G. Wellheiser and Nancy E. Gwinn. Munchen: K. G. Saur, 2005. 192p. 78 cloth (ISBN 3-598-21842-7). IFLA Publications, 111.

This work is the proceedings of an International Federation of Library Associations and Institutions (IFLA) conference held in Berlin in 2003 and includes essays on general aspects of disaster preparation and protection and specific examples of responses to disasters. Global in scope, this book contains discussions of libraries and disaster issues on several continents. Many of the authors stress that each institution's situation is unique, but they also emphasize common themes and issues that all such cultural institutions face. Thus this book is valuable both for the specific suggestions offered and the overall mindset it inculcates.

The first section on national policy planning stresses the importance of cooperation among different types and sizes of institutions. No one library or museum will have the resources or know-how to prepare for and survive all types of disasters, natural or man-made. Sharing information and solutions in advance will enable all the participants to provide a more flexible and timely response to floods, earthquakes, or any other calamity. The authors also report on the importance of advance planning and surveys to determine what to save first and who to call for help.

A section on planning specific to institutions includes museums in Turkey vulnerable to earthquakes. Drawing on their own experiences as well as experts from other earthquake prone areas of the world such as California and Japan, these institutions are able to set priorities for remediation of exhibit and storage spaces as well as make informed decisions regarding new construction. An article on disasters in Sweden stresses the importance of preparing for the psychological aftereffects as well as the physical ones.

Patrons and staff can both suffer when a beloved library is lost to a fire.

Case studies of floods in Prague and a hurricane in Jamaica underline the importance of the practices pointed out by other authors. Being prepared by knowing what everyone is expected to do and who to call for help can make an enormous difference in recovery—both in the amount of time required and the financial resources needed to make good the losses.

Risk assessment and comparisons of collection recovery options are also discussed. Many of the essays include extensive lists of resources for libraries and other cultural institutions initiating or revitalizing their disaster preparedness plans and policies. Most valuable are the organizations, some global, some local or regional, that can assist institutions of any type or size in "preparing for the worst."

This book will not replace a disaster preparedness manual, such as the one from ALA, but it is valuable in developing critical thinking about the specific issues facing cultural institutions. Many collections do not merely have great monetary value but are irreplaceable repositories of a cultural heritage. This is something everybody responsible for preparedness should bear in mind and communicate to their governing bodies and the disaster responders they will be interacting with should the worst happen.

Perhaps the most important point, raised in this work by several of the authors, is that disaster planning is a process. It does not end with the production of a thick binder that rapidly disappears in the back of a filing cabinet or the top shelf of a busy director's office. Public-service librarians as well as conservators should be thinking about the possibilities inherent in new acquisitions and new construction. Thinking critically about what to do in a worst case scenario should not be a constant obsession, but it should be an important factor in any new initiative a cultural institution undertakes. By bearing in mind the examples provided in this volume and taking advantage of the many resources included in it, your institution will not automatically be better able to deal with seemingly overwhelming catastrophes, but if you can ensure your constituents and yourself that you have done all that can be done to prepare and react to disaster, you will have taken the first steps to recovering and rebuilding both your personal and institutional confidence.—*Dan Forrest, (dan.forrest@wku.edu), Western Kentucky University, Bowling Green.*

The Preservation Manager's Guide to Cost Analysis. Elise Calvi, Yvonne Carignan, Liz Dube, and Whitney Pape. Chicago, Ill.: Preservation and Reformatting Section, Association for Collections and Technical Services, American Library Association, 2006. 58p. \$47 (ALA members: \$42) paper (ISBN 0-8389-8365-0)

This slender volume—which, speaking of cost analysis,